

**ACT 2.**

**Nº 10.**

## INTRODUCTION & COUNTRY DANCE.

*Allegro non troppo.*

**PIANO:**

*Allegro non troppo.*

PIANO.

The musical score for the piano part consists of four measures. The first measure begins with a forte (*f*) dynamic. The second measure starts with a piano (*p*) dynamic. The third measure returns to a forte (*f*) dynamic. The fourth measure begins with a piano (*p*) dynamic. The notation includes various chords and melodic lines across the grand staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into four measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves: the right hand on a treble clef and the left hand on a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The first measure shows the voice entering with the lyrics "The Rose Tree". The second measure continues the melody. The third measure features a piano solo with a crescendo hairpin. The fourth measure continues the piano solo, marked with "Cres:". The lyrics "The Rose Tree" are written under the voice staff.

A musical score for a piano piece. The score is written on two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature has one sharp (F#), and the time signature is 3/4. The music consists of five measures. The first measure has a forte (f) dynamic. The second measure has a piano (p) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a treble clef and a sharp sign, but no dynamic marking. The melody is in the treble staff, and the accompaniment is in the bass staff.

The musical score for measures 1-8 of 'The Merry Widow' by Franz Lehár. The score is in 2/4 time, key of B-flat major, and features a piano introduction with a forte (f) dynamic marking. The notation includes a treble and bass staff with various musical symbols such as notes, rests, and dynamic markings.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the tempo 'Allegretto' is indicated. The score is written for piano on a grand staff with a treble and bass clef. The music is in 3/4 time. The first staff contains the melody, which is a simple, catchy tune. The second staff provides a harmonic accompaniment. The piece ends with a double bar line.

## COUNTRY DANCE.

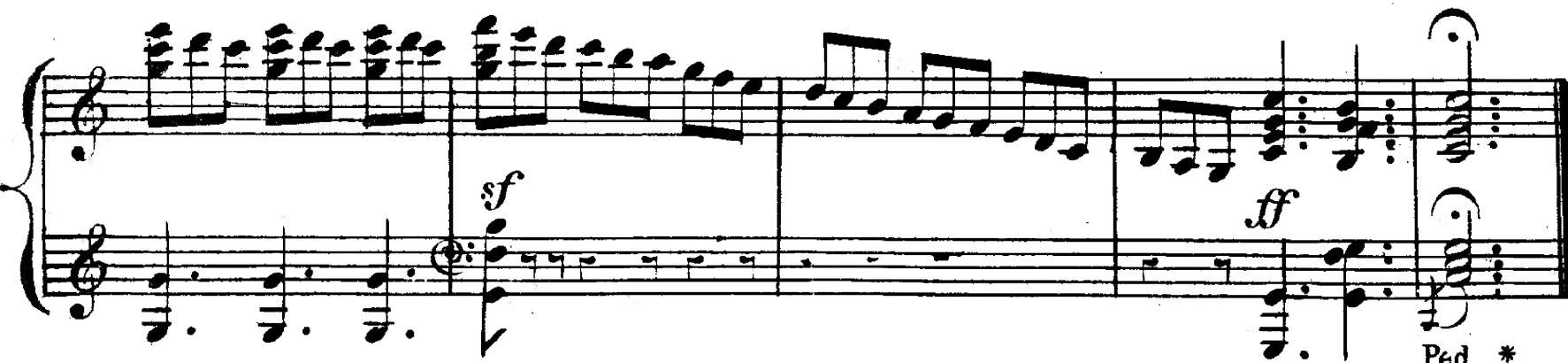
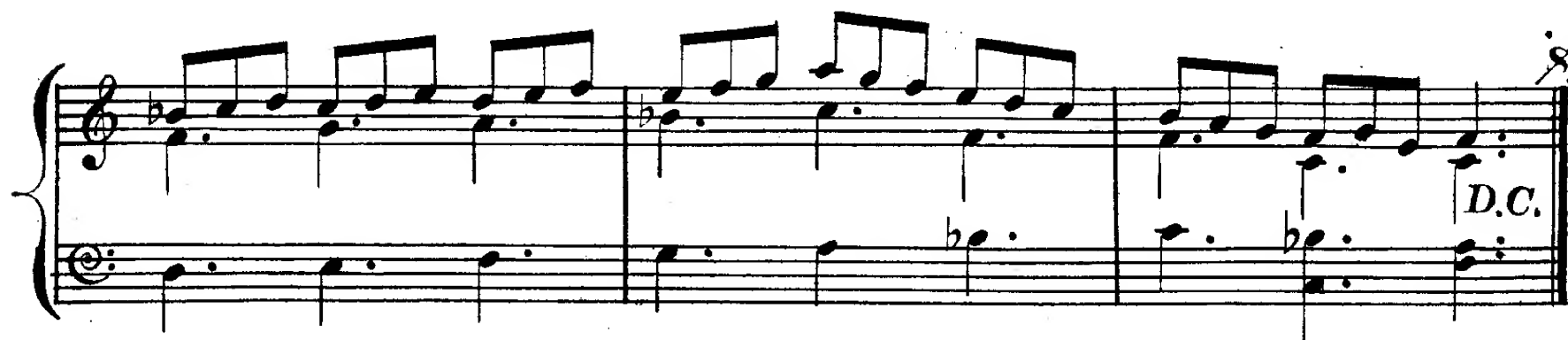
*8. Vivo.*

PIANO.



*to Coda.*





## No 11.

SONG.  
WILDER & CHORUS.

WILDER.

*Andante Maestoso.*

PIANO.

W. 1. Though born a man of high de - - gree, And  
2. Ex - - alt - ed rank should con - de - scend On

W. great - ly... your su - pe - - ri - or, I trust I know that  
fes - - ti - - val oc - - ca - - si - - on, And e - ven Dukes must

W. cour - te - sy, Is due to an in - fe - - ri - or, So,  
learn to... bend, Be - fore a host's per - sau - si - on. So,

W. conscious that a du - cal bow Will li - qui - date the  
 he - ing gra - cious - ly in - clined, To take what e - ver

W. debt I... owe, I bend my back and bow my head, And thus accept your  
 I can find, I bend my back and bow my head, And thus accept your

**CHORUS.**

He bends his back, and bows his head, And thus accepts your board and bed. <sup>2nd Verse</sup> WILDER

W. board and bed, He bends his back, and bows his head, And thus accepts your board and bed. Ex -  
 board and bed,

He bends his back, and bows his head, And thus accepts your board and bed. *gva*

## Nº 12.

## MUSIC FOR THE ENTRANCE OF DOROTHY AND LYDIA.

*Allegro moderato*

PIANO. *p*

*rit:*

*a tempo.*

*Fine. pp*

*rit:*

This musical score is for a piano piece in G major, 2/4 time. It consists of six systems of grand staves. The first system is marked 'Allegro moderato' and 'PIANO. p'. The second system ends with a 'rit:' marking. The third system begins with 'a tempo.' and includes a repeat sign at the start. The fourth system concludes with 'Fine. pp'. The fifth system continues the melody. The sixth system ends with another 'rit:' marking and a final repeat sign. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, dynamic markings, and articulation marks like accents and slurs.

## Nº 13

## GRACEFUL DANCE.

*Andante maestoso.*

PIANO.

*f*

*p*

*cadenza ad lib:*

1. 2.

The musical score is written for piano in B-flat major (two flats) and 3/4 time. It consists of seven systems of staves. The first system begins with a forte (f) dynamic and a piano (p) dynamic. The second system includes a 'cadenza ad lib:' section. The third system has a first and second ending. The fourth system has a first and second ending. The fifth system has a first and second ending. The sixth system has a first and second ending. The seventh system has a first and second ending.





## Nº 14.

SONG.  
BANTAM.

**PIANO.**

**BANTAM.**

1. Con-tent-ment I give you, and all that it brings, To the man who is ful-ly de-  
2. The old would be young, and the young would be old, The lean on-ly long to grow

**B.**

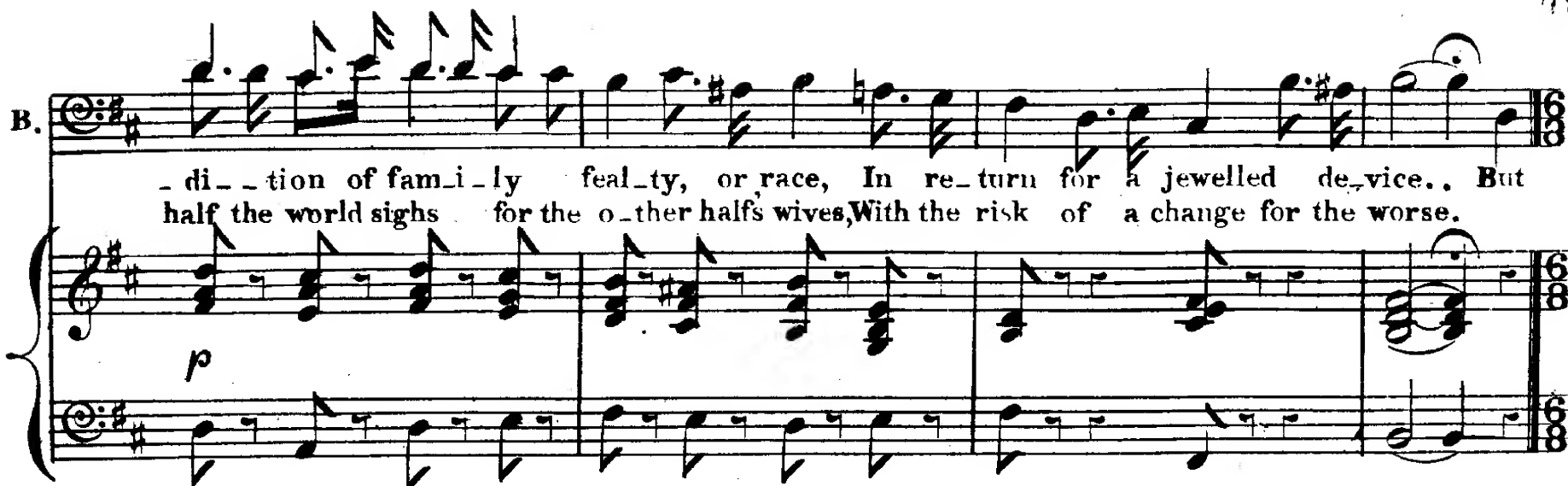
- ci - - ded, To take what he has, and be thank-ful that things Are  
fat - - ter; The wealth - y want health, the health - y want gold, A

**B.**

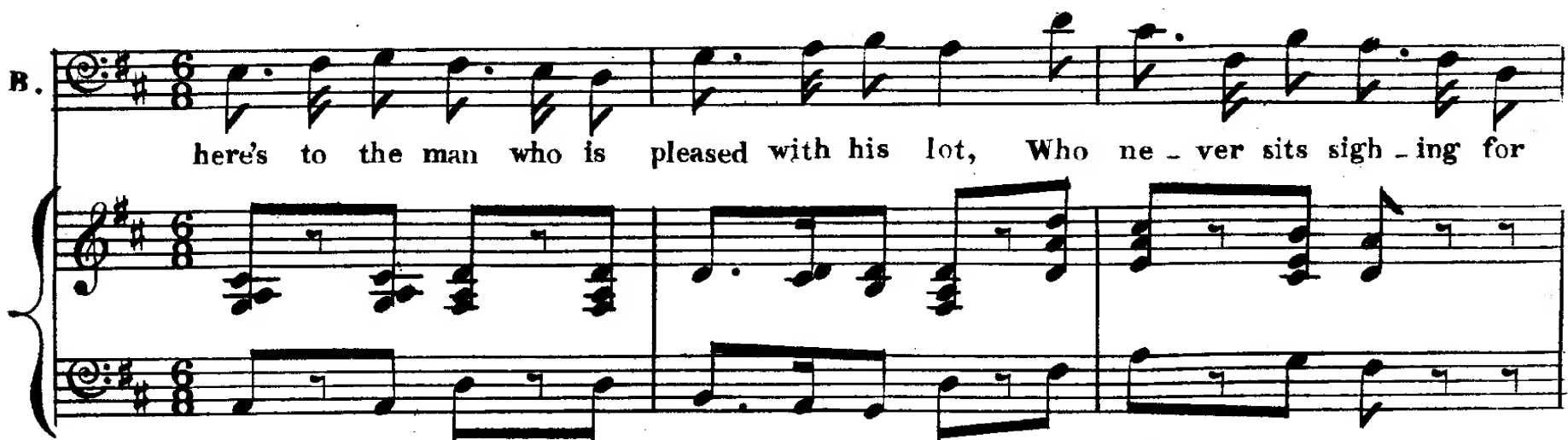
such as his lot has pro - vi - - ded, Some strive for high rank, for pre-  
change to the worse for the lat - ter, The sin - gle would wed, but the

**B.**

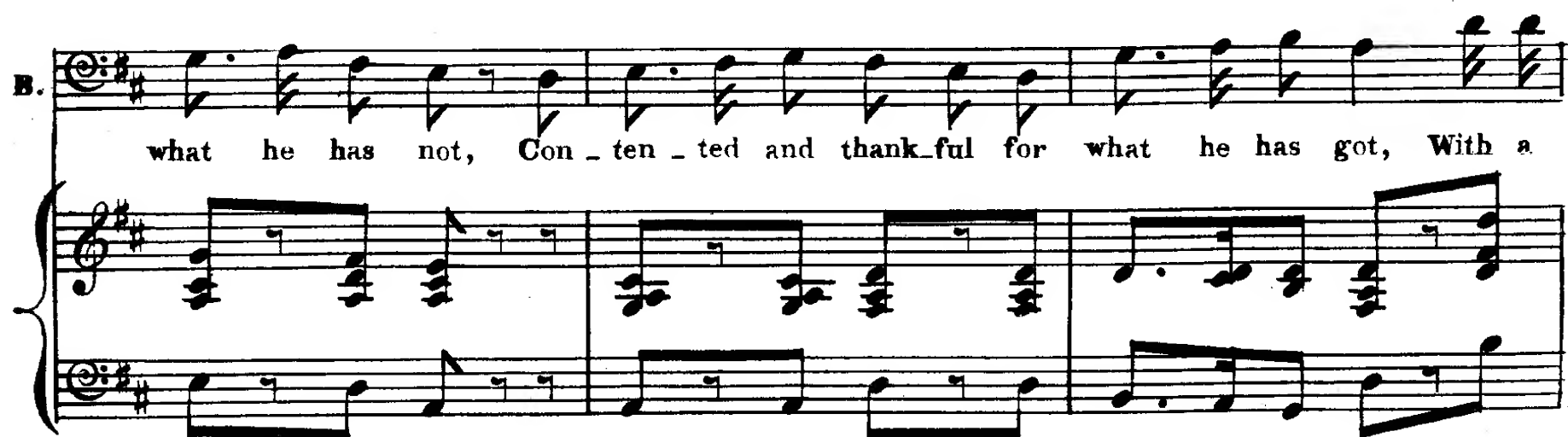
- fer-ment, for place, E-ver rea-dy to sell at a price, Tra-  
hus-band con-tries To con-sid-er his fet-ters a curse, And

B. 

- di - tion of fam\_i - ly fea - ty, or race, In re - turn for a jewelled de - vice.. But  
half the world sighs for the o - ther half's wives, With the risk of a change for the worse.

B. 

here's to the man who is pleased with his lot, Who ne - ver sits sigh - ing for

B. 

what he has not, Con - ten - ted and thank - ful for what he has got, With a

B. 

wel - come for all, To Chan - ti - cleer Hall.

CHORUS.

But here's to the man who his

But here's to the man who his

pleased with his lot, Who ne-ver sits sigh-ing for what he has not, Con -

pleased with his lot, Who ne-ver sits sigh-ing for what he has not, Con

*f*

- ten - ted and thankful for what he has got, With a wel - come for all To

- ten - ted and thankful for what he has got, With a wel - come for all To

*2<sup>d</sup> verse.*  
The

Chan - ti - cleer Hall. Chan - ti - cleer Hall . . . .

Chan - ti - cleer Hall. Chan - ti - cleer Hall . . . .

*ff*

No 15.

SEPTETT & CHORUS.

DOROTHY, LYDIA, WILDER, SHERWOOD, LURCHER, & BANTAM.

BANTAM.

*Allegro Moderato.*

Now lets to bed

PIANO.

WILDER. DOR:(to SH:) WIL:

To bed so soon, Good night, We

(to LYD) LYD: DOR: & LYD:

leave our hearts behind us, Most polite, A - las! how soon can

D. L.

man for - get! To day he swore that he'd be true To

*ova*

D. L. *me — yes me a — lone — and yet, To night he sighs and*

*gva*

D. L. *dies for you If you and I once more could meet, Our*

WIL: (to LYD:)

SHER:

S. *hap - pi - ness would be complete, Good night, your grace and*

BAN:

DOR: & LYD:

Good night your grace and plea - sant dreams,

WIL:

Good night your grace and plea - sant dreams,

SHER:

Good night your grace and plea - sant dreams,

B. *plea - sant dreams, Good night your grace and plea - sant dreams,*

*Piu lento.*  
 BAN: RECIT WIL: (to LUR:) LUR:  
 This way. Is all pre - pared? All

L. DOR: WIL: (to LYD:) LYD:  
 right! Your grace good night,... We meet a - gain to

W. DOR: LYD: WIL: LUR: SHER: BAN:  
 night. Plea - sant dreams at - - tend your slum - ber,  
 Plea - sant dreams at - - tend your slum - ber,  
 Plea - sant dreams at - - tend your slum - ber,  
 Plea - sant dreams at - - tend your slum - ber,  
 Plea - sant dreams at - - tend your slum - ber,  
 Plea - sant dreams at - - tend your slum - ber,  
 Plea - sant dreams at - - tend your slum - ber,

D. Hap - py fan - cies with - out num - ber, Guide you in the

L. Hap - py fan - cies with - out num - ber, Guide you in the

W. Hap - py fan - cies with - out num - ber, Guide you in the

L. Hap - py fan - cies with - out num - ber, Guide you in the

S. Hap - py fan - cies with - out num - ber, Guide you in the

B. Hap - py fan - cies with - out num - ber, Guide you in the

D. land of... sleep - ing, While the fai - ries vi - gil keep - ing,

L. land of sleep - ing, While the fai - ries vi - gil keep - ing,

W. land of sleep - ing, While the fai - ries vi - gil keep - ing,

L. land of sleep - ing, While the fai - ries vi - gil keep - ing,

S. land of sleep - ing, While the fai - ries vi - gil keep - ing,

B. land of sleep - ing, While the fai - ries vi - gil keep - ing,



*pp*

D. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

L. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

W. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

L. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

S. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

B. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

**CHORUS.**

*pp*

Vi - sions bright, your sleep a - dorn - ing, Tend you till the

*pp*

Vi - sions bright, your sleep a - dorn - ing, Tend you till the

*pp*

Vi - sions bright, your sleep a - dorn - ing, Tend you till the

*pp*

Vi - sions bright, your sleep a - dorn - ing, Tend you till the

*pp*

Vi - sions bright, your sleep a - dorn - ing, Tend you till the

D. light of... morn - ing Through the lat - ticed win - dow break - ing

L. light of morn - ing Through the lat - ticed win - dow break - ing

W. light of morn - ing Through the lat - ticed win - dow break - ing

E. light of... morn - ing Through the lat - ticed win - dow break - ing

S. light of morn - ing Through the lat - ticed win - dow break - ing

B. light of... morn - ing Through the lat - ticed win - dow break - ing

light of... morn - ing Through the lat - ticed win - dow break - ing

light of... morn - ing Through the lat - ticed win - dow break - ing

light of morn - ing Through the lat - ticed win - dow break - ing

light of morn - ing Through the lat - ticed win - dow break - ing

light of... morn - ing Through the lat - ticed win - dow break - ing



D. Tells you that the day is... wa - - king, And through the

L. Tells you that the day is... wa - - king, And through the

W. Tells you that the day is wa - - king,

L. Tells you that the day is wa - - king,

S. Tells you that the day is wa - - king, And through the

B. Tells you that the day is wa - - king, And through the

Tells you that the day is... wa - - king,

Tells you that the day is wa - - king,

Tells you that the day is wa - king,

D. pane creeps day a - gain, Your grace good

L. pane creeps day a - gain, Your grace good

W. pane creeps day a - gain, Your grace good

L. pane creeps day a - gain, Your grace good

S. pane creeps day a - gain, Your grace good

B. pane creeps day a - gain, Your grace good

18217.

D. night, And through the pane creeps day a - gain -

L. night, And through the pane creeps day a - gain -

W.

L. And through the pane creeps day a - gain -

S. night, And through the pane creeps day a - gain -

B. night, And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

And through the pane creeps day a - gain -



D. Your grace good night . . . . .

L. Your grace good night . . . . .

W. Mine. host good night . . . . .

L. Your grace good night . . . . .

S. Your grace good night . . . . .

B. Your grace good night . . . . .

Your grace good night . . . . .

Your grace good night . . . . .

Your grace good night . . . . .

Your grace good night . . . . .

Your grace good night . . . . .



## Nº 16.

## RECIT &amp; QUARTETT.

DOROTHY, LYDIA, WILDER, &amp; SHERWOOD.

WILDER. *WILD: (to LYD:)* *SHER: (to DOR:)* *DOR: (to SHER:)*

One moment, pray! Stay dont run a - way! Meet me to

PIANO. *f*

D. *LYD: (to WILD:)* *WILD:*

morrow! Meet me to morrow! Tomorrow is to

*p*

DOR: *rall:* *Allegretto.*

To mor\_row is to - - day,

LYD:

To mor\_row is to - - day,

W. day, To mor\_row is to - - day,

SHER: :

To morrow is to - day, To mor\_row is to - - day,

*fp*

WILD:

Oh! fly not yet, 'tis not too late To bid me hope or

W. mourn my fate For lo - vers learn from ear - ly morn The cru - el hand of

SHER:

W. time to scorn, What mat - ter what the hour may be, Time was not made for

s. you and me, Then hear me whis - per e're we part The promptings of a

DOR:

s. beat - ing heart And do you think the test sir Of love so light a

D. thing, That maids will leave their nests sir Like fledglings in the

LYD:

D. spring Be - cause they've wings to fly with And want to soar a -

L. - hove! The... man I live and die... with Must prove to me his

WILD:

L. love. Pray take from me this to - ken, My vows are

SHER:

W. ne - ver bro - ken, Let me on your fin - ger place this ring.

**DOROTHY.**  Your vows will soon be bro - ken, This ring I take as to - ken

**LYDIA.**  Your vows will soon be bro - ken, This ring I take as to - ken

**WILDER.**  Pray take from me this to - ken, My vows are ne - ver bro - ken,

**SHERWOOD.**  Pray take from me this to - ken, My vows are ne - ver bro - ken,

**PIANO.** 

**D.**  That a man is but a faith - less thing.

**L.**  That a man is but a faith - less thing.

**W.**  Let me on your fin - ger place this ring.

**S.**  Let me on your fin - ger place this ring.

**PIANO.** 

## Nº 16a.

## BALLAD.

SHERWOOD.

SHERWOOD.

*Andante moderato.*

PIANO.

*p* *cres.*

1. I  
2. Oh!

S.

stand at your thresh old sigh - ing, As the cru - el hours creep by . . . And the  
tell me why if you in - ten - ded, Thus to treat my love with scorn . . . Such

S.

time is . . . slow - ly dy - ing, That once too quick did fly . . . Your  
rents as will ne - ve e mended, In this poor heart you've torn . . . Why,

S.

beau - ty o'er my be - ing, Has shed a sub - tle spell . . . And a -  
why did your beau - ty en - slave me, And give me such ex - qui - site pain . . . Oh

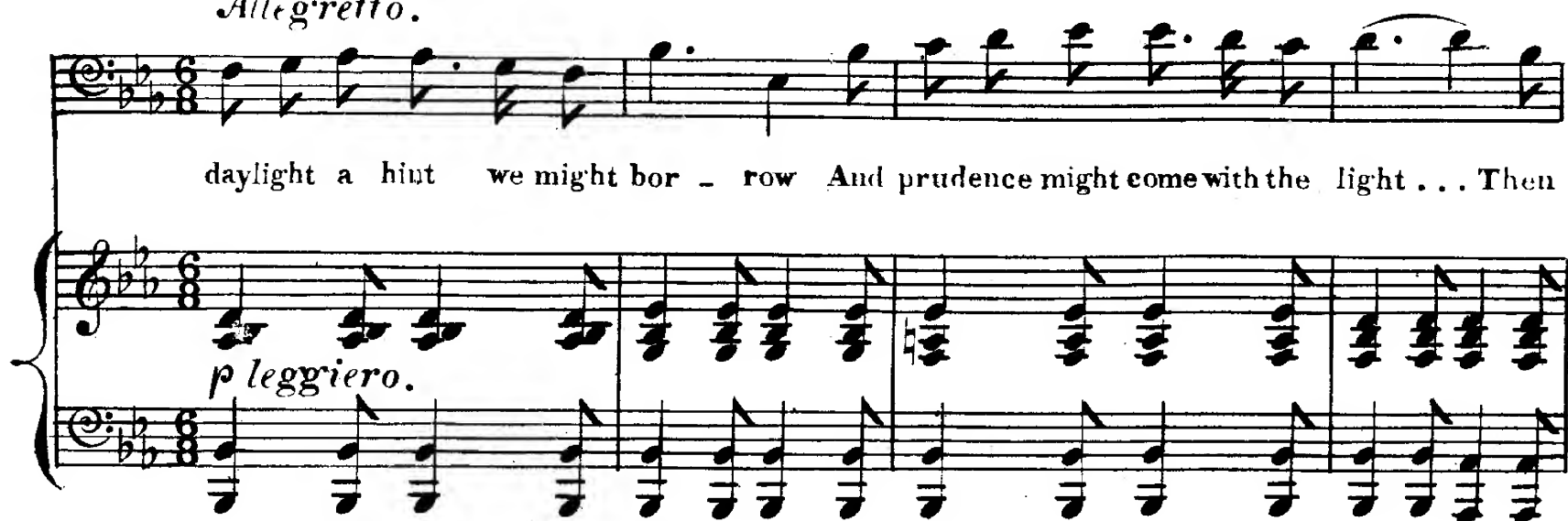


s. 
 - las there is no flee - ing From the charms that you wield so well . . . For my  
 say but the word that would save me And bid me hope a - gain . . . For my


s. 
 heart is wild - ly beat - ing, As it ne - ver beat be - fore . . . One  
 heart is wild - ly beat - ing, As it ne - ver beat be - fore . . . One

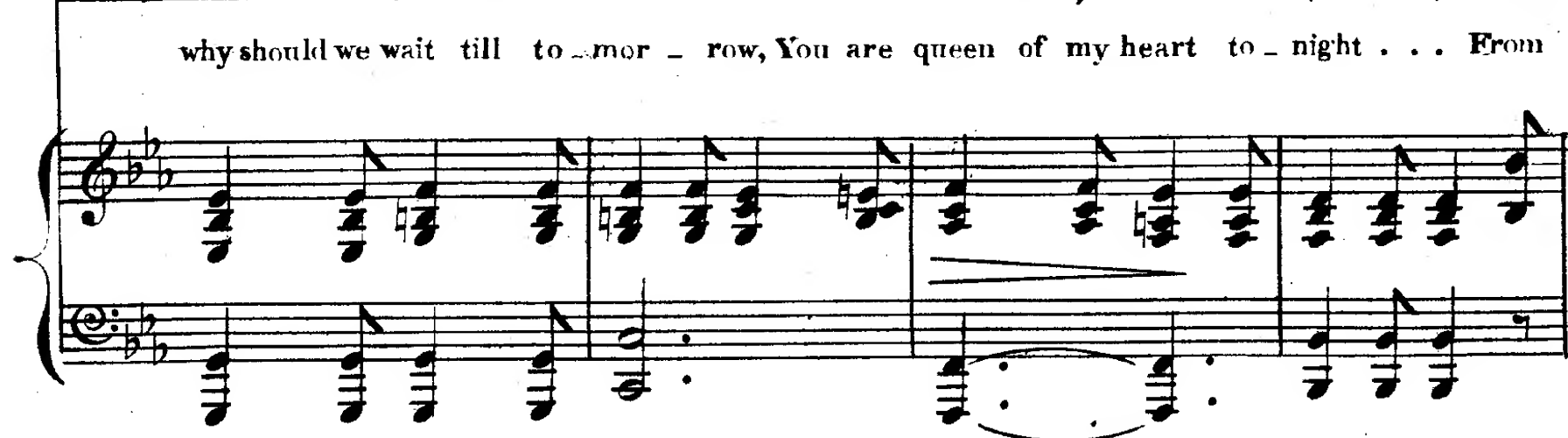
s. 
 word! one whis - pered greeting In mer - cy I im - plore . . . For from  
 word! one whis - pered greeting In mer - cy I im - plore . . .


*Alliegretto.*


 daylight a hint we might bor - row And prudence might come with the light . . . Then



S.   
why should we wait till to-mor-row, You are queen of my heart to-night . . . From



S.   
daylight a hint we might bor-row And prudence might come with the light . . . Then



S.   
why should we wait till to-mor-row, You are queen of my heart to-night.



  
D.C.   
Fine



Nº 17.

TRIO.

WILDER, SHERWOOD, &amp; BANTAM.

SHERWOOD.

*Allegro pomposo.*

PIANO. *f*

S. *pp*

Are you sure that they are all in bed? Si - lence! si - lence! Be

W. *hr*

careful how you tread Let me bind you. Take care not too tight.

SHER: WIL:

SHER: WIL:

Now's the time to wake our wor-thy friend the Knight. Ha! ha!

*ff*

**SHER:** Ho! ho!

**BANTAM:** Who's there?

**WIL:** Hush! here he comes

**BAN:** Speak! Who is there?

**SHER:** We've got him now.

**BAN:** Confound the stair! For

**B.** mer - cy, sir, I hum - bly crave, Pray take my cash, and all I have, But

**WIL:** spare my life. We want your cash, and all... you have We

**SHER:** We want... your cash and all... you have We

**BAN:** Oh! spare Oh! spare

W. want your cash and all you have, But not your life We

S. want your cash and all you have, But not your life We

B. take my cash and all I have But spare my life Pray

W. want your cash and all you have, We want your cash, and all you have, We

S. want your cash and all you have, We want your cash, and all you have, We

B. take my cash and all I have, Pray take my cash and all I have, Take

W. want your cash, But not your life.

S. want your cash, But not your life.

B. all my cash, But spare my life.

## No 18.

## CHORUS.

DOROTHY, LYDIA, WILDER, SHERWOOD, BANTAM, LURCHER, &amp; CHORUS.

*Allegro moderato.*

PIANO.

SOP: *p* What noise was that *f* Waking us from our slumber,  
 TEN: *f* Waking us from our slumber,  
 BASS: *f* Waking us from our slumber.

What to goodness? caus'd such a clatter, Hand join'd to hand,  
 caus'd such a clatter, Hand join'd to hand,  
 caus'd such a clatter, Hand join'd to hand,

Safe-ty there is in numbers, Let us find out! What is the mat-ter,  
 Safe-ty there is in numbers, Let us find out! What is the mat-ter,  
 Safe-ty there is in numbers, Let us find out! What is the mat-ter,

BANTAM.

WILDER.

Help, Help, I'm almost dead, Help, Help, I'm almost dead  
 Help, Help raise up his head  
 Help, Help raise up his head  
 Help, Help raise up his head

Lift up his Graces head,

Lift up his Graces head,

Lift up his Graces head,

**DOROTHY.**

Oh! fa - ther what a

**CHORUS.**

D: dread - ful sight To see you in so sad a plight, Oh what a

Oh what a

Oh what a



**DOR:**  
sight, . . . . . And see most shock - ing to re - late His

**LYDIA.**  
sight, . . . . . And see most shock - ing to re - late His

sight, . . . . .

**CHORUS.**

**D.** grace has met the self same . . . fate Too shock - ing

**L.** grace has met the self same . . . fate Too shock - ing

Too shock - ing

**DOR:**  
quite . . . . . Oh! what a night,

**LYD.**  
quite . . . . . Oh! what a night,

**BAN: & SHER:**  
quite . . . . . Oh! what a night,



D. Too shocking quite,

L. Too shocking quite,

B. S. Too shocking quite,

**CHORUS.**

*f* Daring a death to plunder, What's coming next we wonder,

*f* Daring a death to plunder, What's coming next we wonder,

*f* Daring a death to plunder, What's coming next we wonder,

*f*

D. Oh! what a night! Too shocking, shocking quite,

L. Oh! what a night! Too shocking, shocking quite,

B. S.

O! what a night! Too shocking quite,

O! what a night! Too shocking quite,

O! what a night! Too shocking quite,

*p*

D. Oh! . . . . what . . . . . a night . . . . .

L. Oh! what a night . . . . .

B. S. Oh! what a night . . . . .

Oh! what a night . . . . .

Oh! what a night . . . . .

Oh! what a night . . . . .

Oh! what a night . . . . .

*f*

*ff*

BAN: *Andante maestoso.* BAN:

My money's safe There's not a pen - ny

How ve - ry strange, . . .

How ve - ry strange, . . .

How ve - ry strange, . . .

*f* *p*

B. *WIL: (indeed.)* *BAN:*

miss - ing, Ah! Not one,

*WIL:* *LUR:*

Speak! What is it, Your grace I fear! Has been

Ah! Ah! Ah!

I. *SHER:* *LUR: rit:* *Allegro.*

robbed, They've got the swag, Yes! taken ev' - ry mag,

Oh! Oh! Oh!

*rit:* *p*

SHER:

See! not one shil - ling left,

cres:

WIL.

Of ev' - ry - thing be - reft,

BAN:

The sum . . . . . must

B.

be . . . . . re - paid, . . . . . at a - ny cost, . . . . .

Pray . . . . . men - tion . . . . . what . . . . . a - mount your

Pray men - tion what a - mount your grace has lost, your

Pray men - tion what a - mount your grace has lost, your

LUR:  
The sum amounts to

grace has lost,

grace has lost,

grace has lost,

*f* *fz*

L. eight - y pounds Per\_haps a lit\_tle more Sir And as a host I think you're bound The

L. money to re\_store Sir

Pray take the guineas He feels bound the money to re\_store Sir.

Pray take the guineas He feels bound the money to re\_store Sir.

Pray take the guineas He feels bound the money to re\_store Sir.

*dim.* *f*

WIL:

Well then I

DOR:

His grace we own ac -

LYD:

His grace we own ac -

SHER:

His grace we own ac -

BAN:

His grace we own ac -

*Andante.*

D. - cepts the loan With such a tone that one would feel inclin'd to think the

L. - cepts the loan With such a tone that one would feel inclin'd to think the

S. - cepts the loan With such a tone that one would feel inclin'd to think the

B. - cepts the loan With such a tone that one would feel inclin'd to think the

D. gold was all his own His grace we own ac - cepts the loan with

L. gold was all his own LYD: with Sop: 2nd His grace we own ac - cepts the loan with

S. gold was all his own WILD: with Ten: 1st CHORUS: His grace we own .. ac - cepts the loan with

B. gold was all his own LURCH: with Ten: 2nd BAN: & SHER: with Bass. His grace we own ac - cepts the loan with

D. such a tone That one would feel inclin'd to think the gold was all his own, rit:

L. such a tone That one would feel inclin'd to think.. the gold was all his own,

W. such a tone That one would feel inclin'd to think.. the gold was all his own,

B. S. such a tone That one would feel inclin'd to think.. the gold was all his own

*Vivace.* SHER: And when his grace re - turns this way The mo - ney he is

*pp stacc:*



WILD:

Im much afraid it won't be paid Of course your loan will be repaid,

LURCH:

Of course the loan will be repaid,

S. sure to pay, Of course the loan will be repaid,

*f*

DOR:

*Tempo di Valse.* Hark I hear the quarter chime,

*pe stacc.*

LYD:

DOR:

What on earth can be the time, Midnight not long past be sure,

DOR:

LURCH: col Ten: 2<sup>nd</sup>

Why the clock is striking four

LYD: BAN:

Why the clock is striking four Once more to slumber,



SHER.

Once more to slumber

SOP:

We must all to bed a - gain,

'Till the sunshine thro' the

TEN:

We must all to bed a - gain,

'Till the sunshine thro' the

BASS:

We must all to bed a - gain,

'Till the sunshine thro' the

DOR:

LYD: And the bright morning light Brings us day a - gain,

pane,

WILD: And the bright morning light Brings us day a - gain,

pane,

SHER: And the bright morning light Brings us day a - gain,

pane,

And the bright morning light Brings us day a - gain,

D.

And the bright morn - ing light brings the... day, brings the day a -

L.

And the bright morn - ing light, brings the day a -

W.

And the bright morn - ing light, brings the day a -

S.

And the bright morn - ing light, brings the day a -

D. - gain, Hark I hear the quarter chime,

L. - gain, Hark I hear the quarter chime,

W. - gain,

S. - gain,

SOP:  
Brings us day a - gain, We must all to bed a - gain,

LURCH: col.  
Ten: 2nd  
pp We must all to bed a - gain,

BASS.  
We must to bed

D. Off to bed it is now time,

L. Off to bed it is now time,

W.

S.

We must all to bed a - gain, We must

We must all to bed a - gain, We must

We must to bed, We

D. Then it is the half hour chime

L. Then it is the half hour chime

W.

S.

all to bed a - gain, We must all . . . to

all to bed a - gain, We must all to

must to bed We must all . . . to

D. Yes the clock is striking four,

L. Yes the clock is striking four,

S.

Once more to slumber,  
BAN:

Once more to slumber,

bed a - gain, We must all to bed a -

bed a - gain, We must all to bed a -

bed a - gain, We must all to bed a -

S. Once more to slum - ber,

A. Once more to slum - ber,

T. - gain, We must all to bed a - gain

B. - gain, We must all to bed a - gain

P. - gain, We must to bed

D. 'Till the bright morning light, Brings us day a - gain, Till the bright

L. 'Till the bright morning light, Brings us day a - gain, We must

W. 'Till the bright morning light, Brings us day a - gain, We must

S. 'Till the bright morning light, Brings us day a - gain, We must

B. We

D. morn-ing light Brings day a - gain, Till the bright  
 L. all to bed a - gain, Till the bright  
 W. all to bed a - gain, Till the bright  
 S. all to bed a - gain, Till the bright  
 B. must to bed We  
 We  
 We  
 We must all to bed  
 f p

D. morning light bring the day a - gain, Till the bright  
 L. morning light bring the day a - gain, We  
 W. morning light bring the day a - gain, We  
 S. morning light bring the day a - gain, We  
 B. must all to bed, We  
 must to bed, We must  
 must to bed, We must  
 must to bed, We  
 pp

D. morn-ing light brings day a - gain Till the bright morning light Brings us

L. must to bed Till the bright morning light Brings us

W. must to bed We must

S. must to bed We must

B. must to bed We must

all to bed a - gain We must

all to bed a - gain We must

must to bed, We must

D. day a - gain . . . . .

L. day a - gain . . . . .

W. all to bed . . . . .

S. all to bed . . . . .

B. all to bed . . . . .

all to bed . . . . .

all to bed . . . . .

all to bed . . . . .

all to bed . . . . .

all to bed . . . . .

## FINALE.

DOROTHY, LYDIA, WILDER, SHERWOOD, LURCHER, BANTAM, &amp; CHORUS

*Allegro.*  
HORN.

PIANO.

ECHO.

TENORS BEHIND  
SCENE.

2nd time Solo DOR:  
1st time Tenors of Cho<sup>s</sup> Solo.

Hark forward hark forward a -

- way, . . . . A hunt-ing we'll go to day . . . . And the ear - ly dawn of the

an - tumn morn Is rea - dy to shew the way, . . . . Hark

forward hark forward a - way . . . . 'Tis a beau - ti - ful hunt - ing day . . . . And



horse and hound shall skim the ground to the sound of the horn so gay, . . . And

horse and hound shall skim the ground to the sound of the horn so

gay,

**TEN:**

gay . . . And the ear - ly dawn of the au - tumn morn is rea - dy to shew us the

**BASS:**

And the ear - ly dawn of the au - tumn morn is rea - dy to shew us the

And the ear - ly dawn of the au - tumn morn is rea - dy to shew us the

**SOP:**

Tally ho!

**TEN:**

way . . . . . And horse and hound shall skim the ground to the sound of the horn so

**BASS:**

way . . . . . And horse and hound shall skim the ground to the sound of the horn so

way . . . . . And horse and hound shall skim the ground to the sound of the horn so

Tal-ly ho,

Tal-ly ho,

gay . . . . . And horse and hound shall skim the ground to the sound of the horn so

gay . . . . . And horse and hound shall skim the ground to the sound of the horn so

gay . . . . . And horse and hound shall skim the ground to the sound of the horn so

gay . . . . . And horse and hound shall skim the ground to the sound of the horn so

*tutta forza.*

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*f* Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho tal-ly

*f* Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho tal-ly

*f* gay, . . . . Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho tal-ly

*f* gay, . . . . Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho tal-ly

*f* gay, . . . . Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho tal-ly

*f* gay, . . . . Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho tal-ly

*Enter DOR: DOR:  
and LYD: LYD:*

*f* LYD: Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho, Tal-ly

*f* WILD: Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho, Tal-ly

*f* SHER: Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho, Tal-ly

*f* LURCH: Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho, Tal-ly

*f* BAN: Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho, Tal-ly

*f* ho, . . . . Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho, Tal-ly

*f* ho, . . . . Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho, Tal-ly

*f* ho, . . . . Tal-ly ho, . . . . Tal-ly ho, . . . . Tal-ly ho, Tal-ly ho, Tal-ly

D. ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the

L. ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the

W. ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the

S. ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the

L. ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the

B. ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the

ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the

ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the

ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the

ho, . . . . A hunt\_ing we'll go to day . . . . And the ear - ly dawn of the



D. au - tumn morn is rea - dy to shew us the way . . . . Tal - ly

L. au - tumn morn is rea - dy to shew us the way . . . . Tal - ly

W. au - tumn morn is rea - dy to shew us the way . . . . Tal - ly

S. au - tumn morn is rea - dy to shew us the way . . . . Tal - ly

L. au - tumn morn is rea - dy to shew us the way . . . . Tal - ly

B. au - tumn morn is rea - dy to shew us the way . . . . Tal - ly

au - tumn morn is rea - dy to shew us the way . . . . Tal - ly

au - tumn morn is rea - dy to shew us the way . . . . Tal - ly

au - tumn morn is rea - dy to shew us the way . . . . Tal - ly

au - tumn morn is rea - dy to shew us the way . . . . Tal - ly



D. ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

L. ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

W. ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

S. ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

L. ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

B. ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, . . . . 'Tis a beau - ti - ful hunt - ing

D. day, . . . . And horse and hound shall skim the ground to the

L. day, . . . . And horse and hound shall skim the ground to the

W. day, . . . . And horse and hound shall skim the ground to the

S. day, . . . . And horse and hound shall skim the ground to the

L. day, . . . . And horse and hound shall skim the ground to the

B. day, . . . . And horse and hound shall skim the ground to the

day, . . . . And horse and hound shall skim the ground to the

day, . . . . And horse and hound shall skim the ground to the

day, . . . . And horse and hound shall skim the ground to the

day, . . . . And horse and hound shall skim the ground to the

*ff tutta forza.*

D. sound of the horn so gay, . . . Tal - ly ho, . . .

L. sound of the horn so gay, . . . *ff* Tal - ly ho, . . .

W. sound of the horn so gay, . . . *ff* Tal - ly ho, . . .

S. sound of the horn so gay, . . . *ff* Tal - ly ho, . . .

L. sound of the horn so gay, . . . *ff* Tal - ly ho, . . .

B. sound of the horn so gay, . . . *ff* Tal - ly ho, . . .

And horse and

And horse and

And horse and

And horse and

Tal - ly ho, . . . To the

Tal - ly ho, . . . To the

Tal - ly ho, . . . To the

Tal - ly ho, . . . To the

Tal - ly ho, . . . To the

Tal - ly ho, . . . To the

hound . . . Shall skim the ground . . . To the

hound . . . Shall skim the ground . . . To the

hound . . . Shall skim the ground . . . To the



2<sup>nd</sup> time. Pause 2<sup>nd</sup> time only.

D. sound of the horn so gay . . . . .

L. sound of the horn so gay . . . . .

W. sound of the horn so gay . . . . .

S. sound of the horn so gay . . . . .

I. sound of the horn so gay . . . . .

B. sound of the horn so gay . . . . .

sound of the horn so gay . . . . .

sound of the horn so gay . . . . .

sound of the horn so gay . . . . .

sound of the horn so gay . . . . .

Pause 2<sup>nd</sup> time only

DOR:

Hark

Ped \*

Ped